# CANADIAN GROUP OF PAINTERS

Exhibition 1963-64

MONTREAL MUSEUM OF FINE ARTS
NOVEMBER 8th TO DECEMBER 1st, 1963

CALGARY ALLIED ARTS COUNCIL

. . . . JANUARY 3rd TO 23rd, 1964 . . . .

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Office Address: 16 Howarth Avenue, Scarborough, Ontario.

Information regarding purchase of works may be obtained at front desk.

## CANADIAN GROUP OF PAINTERS CATALOGUE 1963

Peter Noel Aspell	1	Hanibal	Oil	84	x60½	\$ 700
Aba Bayefsky	2	Carl Dair	Oil	36	x46	600
John Bechtel	3	Building A Dream	Oil	32	x48	300
Andre Bieler	4	Leda Mixed	Media	22	x31	300
Molly Bobak	5	The Cricketers (No. 1)		32	x48	400
Fritz Brandtner	6	63. Autumn	Oil	40	x60	800
Rita Briansky	7	Harbinger	Oil	24	x36	225
Viktoras Brickus	8	Range Water C	Colour	20	x28	175
Louise Brunet	9	Nouvelle Tristesse	Oil	54	x36	200
Ghitta Caiserman-Roth	10	Poet And Friend	Oil	36	x48	700
Richard Ciccimarra	11	The Wait Water C	Colour	24	x29	235
Paraskeva Clark	12	6 A.M October	Oil	32	x42	400
	13	Rain On Window	Oil	38	x24	350
Rody Kenny Courtice	14	Indian Summer Egg Ter	npera	38	x33	400
Kathleen Daly	15	Lake O'Hara	Oil	36	x44	700
Giuseppe Fiore	16	Le Retour	Oil	48	x34	300
John Fox	17	Fillette en Bleu				
	18	Interieur				
Pierre Gendron	19	Nacelle	Oil			175
Betty Goodwin	20	Still Life	Oil	42	x48	375
James Gordaneer	21	Portent II	Oil	57	x62	400
	22	Foam Born	Oil	461/	4x54	350
Sherry Grauer	23	Drawing Mixed M	Media	23	x29	80
	24	Note On A Motorcycle Mi	xed M	edia (	Collage	
				18	x30	80
Lawren P. Harris	25	Grid	Oil	28	x36	500
Donald Harvey	26	Painting Oil & Plast	ic	631/	2x45	300
B. Cogill Haworth	27	Bedrothan	Oil	54	x40	600
	28	Autumn Pool	Oil	54	x40	600
Peter Haworth	29	Pebble Beach Mixed M	Media	25	x20	250
	30	Boats Mixed M	Media	25	x20	250
Tom Hodgson	13	Wild Rose & Midnight Blac	k Oil	79	x58	900
	32	Checker Cab	Oil	80	x60	900
Yvonne McKague Housser	33	The Swamp In October	Oil	28	x36	450
	34	Mexican Journey	Oil	24	x40	400
D. Mackay Houstoun	35	Evolution No. 2	Oil	72	x60	800
Edward Jackson	36	Olive Groves	Oil	36	x34½	300
Donald Jarvis	37	Red Core	Oil	50	x36	400
Henry W. Jones	38	Winter On Stanley Street	Oil	24	x30	225
	39	Borrowed Landscape	Oil	46	x60	600

Roy K. Kiyooka	40	Marginal Thrust Oil & Lucite	60	x60	650
John Korner	41	Landscape With Trail			
		And Cross Oil	46	x33	400
Dataials Landalors	42				
Patrick Landsley		Winter Landscape Oil	45	x39	500
	43	Cactus	45	x27	350
Arthur Lismer	44	Cedar Swamp, B.C. Oil	28	x22	800
	45	Rocks, Low Tide Oil	16	x20	450
Alexandra Luke	46	Bouquet No. 2 Oil	27	x35	285
	47	Conflagration Oil	40	x36	385
Label McLauchlin	48				
Isabel McLaughlin			24	x32	200
Grace Melvin	49	Evening - Tribute Bay Water			
Alexander Millar		Colour	141/	2x19	110
	50	Thorn Tree Of Jonas Oil			900
Betty Mochizuki	51	The Beginning Oil	261/	2x47	500
Kathleen M. Morris	52	Queen Mary and Cote des			
Addition in indias	-	Neiges Road Oil	18	x24	400
34: 1 1 34	=0				400
Michael Morris	53	Arbutus Oil	30	x42	150
Louis Muhlstock	54	Plant Mixed Media		2x25½	300
	55	Seated Figure 1963. Mixed Media	40	x26	500
Toni Onley	56	Monolith Oil-Collage	503/	8 x 4 3 5/8	
David Partridge	57	Monolith No. 6 Oil	48	x60	600
Robert A. Paterson	58	Ballantrey Revisited Oil	52	x39½	300
Irene Hoffar Reid	59		24	x36	175
Moe Reinblatt	60	Landscape Oil	30	x50	600
Jack Reppen	61	Vestiges d'un Temple Oil	48	x36	400
Goodridge Roberts	62	Seated Nude Oil	24	x36	500
Anne Savage	63	Sunflowers Oil	34	x49	N.F.S.
Ave and the last	64	Morning Oil	34	x49	400
Carl Schaefer	65	Trilliums, Carnarvon Drawing on	31	ATJ	400
Carr Schacter	00		1.5	- 22	0.55
		Colour Ground	15	x22	275
	66	Corn Stalks Drawing on Colour			
		Gorund	15	x22	275
Marian Scott	67	Painting No. 3 Oil	26	x24	250
	68	Painting No. 4 Oil	24	x36	300
Jack Shadbolt	69	Scrip Painting in Blue and		1900	
	1.17	Umber 1963 Acrylic	48	x48	500
	70	Black and White Painting Acrylic			
Clair Classic				x46	200
Claire Shoniker	71	Bird Cage and Lime Tree Oil	30	x40	300
Herbert Siebner	72	Barbaric Horizon Oil-Casein-Wax	96	x48	1,500
Gordon A. Smith	73	Painting Oil	56	x46	500
John Snow	74	Tiryns Water Colour	28	x34	125
Tobie Steinhouse	75	Morning in May Oil	24	x40	375
William Leroy Stevenson	76	Edge of a Town Oil	24	x30	350
Lorraine Surcouf	77	Mountaineers Dye on Linen		x40	
Takao Tanabe	78				375
		Judge Oil & Lucite	60	x36	450
Gentile Tondino	79	Woman With Mirror Oil	48	x32	500
	80	Figure Washing Oil	48	x32	500
Gordon Webber	81	Forest Abstraction Acrylic Oil	24	x30	150
R. York Wilson	82	Night Image Collage	45	x31	500
				White I	

Information regarding purchase of works may be obtained from front desk.

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	. KIYOOKA	
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BETTY	KIYOOKA MELVIN MOCHIZUKI	2426 West 5th Avenue, Vancouver, B.C. 6212 Balaclava Street, Vancouver, B.C. 175 Livingstone Avenue, Toronto, Ont.
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#### ETHEL SEATH

Autumn again! Leaves scarlet and gold. Children off to school, chatter and laughter, hustle and bustle, the "Study" tunics navy and white, old greystone building, the Art Room gay with flowers and fruit, quaint jugs, wooden animals, china birds, sea shells, brushes and paint. What to do today?

Meeting them there with her twinkling glance, quiet, controlled and dignified but just as vital as the radiant group before her, was Ethel Seath. As she unlocked the treasures of the Art World — freeing them to express themselves — her gay and happy spirit soared with theirs on the great adventure.

It is difficult to imagine the "Study" school or the Art World without Ethel Seath. Her death last spring has left us poor indeed.

She stood as one of the pioneers of Art Education in Montreal. Hundreds of girls were privileged to come under her influence, and her advanced and courageous interpretation of the new ideas lifted the school into a category unto itself. From the Art Room came paintings of brilliance and vigor which were exhibited in England, France and South Africa.

She won for herself a unique place in the Art World. From her student days at the Monument National and the Museum to the days of struggle in the Commercial field she groped her way along an "ill lit" road in the early 1900's to the idea of teaching, and with Miss Gascoign started "The Study" school. Hers was the Art Department from the first she was quick to sense the importance and the possibilities of creative thinking. She battled against the rigid conservatism of the Victorian Era and met the challenge with imagination and vision, alert to all the developments of the day to which Chizek, Marion Richardson and Arthur Lismer contributed greatly, always working for better methods, better equipment and variety of approach.

She introduced large free painting with big brushes and got amazing results. She started clay modelling and in 1937 when Dr. Martin opened the children's classes on Saturday morning at the Art Gallery she pioneered in this field with great success, carrying on at the Centre for years. A great number of her pupils are to be found in the professional field to-day and thanks to her influence many outstanding Montrealers have learned to appreciate and support the Arts.

Side by side with teaching went the painting, steadily and consistently she progressed. Her work, with its strong rhythmic design and clear colour, appeared in the exhibitions. She became a member of the Canadian Group and that gave her great impetus. Coming into close touch with Prudence Heward, Sarah Robertson and many others, she enjoyed the society of a charmed circle, yet shy and retiring, never vaunted her wares.

Ethel Seath was an objective painter but was working in the non-objective field at the last. Typical of her, game to the end, always pushing back the horizon although now past four score years, her example remains a challenge and inspiration to us all.

She is represented in the National Gallery, The Montreal Museum, The Hamilton Gallery and many private collections.

ANNE SAVAGE